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Causes is wonderfully clear and complete in its setting forth of individual facts and causes. Its lucid definition of opinions, its unequivocal statements as to facts and views, give it value alike to the student of history and to the general reader. Free from the vanity of personal memoirs, it shows individual traits as active forces, revealing the anxieties, hopes, ambitions, of men engaged in world-affairs.

THE PERSONALITY OF NAPOLEON. By J. HOLLAND ROSE. New York: G. P. Putnam's Sons, 1913.

Necessarily quite different in the quality of its interest is *The Personality of Napoleon*, by J. Holland Rose, reader in modern history to the University of Cambridge. The book, embodying the Lowell Lectures of 1912, pictures Napoleon in eight phases—as Man, as Jacobin, Warrior, Lawgiver, Emperor, Thinker, World Ruler, Exile. “The statement of a subject is adequate if it is made clear so far as the subject-matter permits.” This remark of Aristotle’s quoted by the author in connection with his sixth chapter applies in a measure to his whole work. Not, of course, a detailed history of Napoleon’s career, the book ventures little into theory or speculation upon motives, but traces causes as well as human causes can commonly be traced. The personality of Napoleon, so far as his resemblance to other men makes him comprehensible, stands out from the multiplicity of facts more clearly than we might have expected. Putting together the phases of his character as analyzed, we get a picture not photographic, but evidently true. Over the difficulties of subject and method—the necessity of summarizing, of weighing, and judging so elusive a thing as personality—the author measurably triumphs by virtue of a scholarly incisiveness, a sanity of emphasis, and a really eloquent style. What did Napoleon accomplish which a man of other personality might have done differently? It is through its effects that we may best judge character, rather than by analysis which ends in adjectives. “As Emperor he subjected France to a mental rest-cure and a strenuous training for the muscles. The change was not unlike that which happens to nervous, over-taught youth fresh from the lyc  e and perhaps prone to anarchism, when they come under the drill-sergeant for a year or more.” In passages like this the advantage of the writer’s point of view and his effectiveness in availing himself of it are obvious.

THE GOVERNMENTS OF EUROPE. By FREDERIC AUSTIN OGG. New York: The Macmillan Company, 1913.

History is a record of evolution, and more and more it is felt that a knowledge of how the evolutionary process has proceeded in the past may help to further and guide it in the future. More and more the progress that seemed accidental and instinctive becomes conscious and calculated. But the change from the kind of progress that is the result of compromise between opposing forces to that which is the result of far-seeing design is necessarily slow, and in the study of government especially we understand little unless we understand how present systems developed in response to human needs, and how a multitude of things

that have no theoretic reason for existence have nevertheless a real reason. In facilitating the historical and comparative study of government, Frederic Austin Ogg's *The Governments of Europe*—a book intended primarily as a text-book, but not baffling to the general reader—will prove widely useful. In treatment the work is condensed yet thorough. The discussion of the English constitution begins with the Anglo-Saxon kingship, and ends with the present status of the suffrage question. In the case of each government the historic sketch is confined to the points most useful to the student, expanding or contracting according to the needs of the theme. A brief section deals with German constitutional history prior to 1848, and the author soon passes to the formation of the empire and its consequences. The account of the governmental development of France begins with the Revolution. Always the historic view is made an integral part of the explanation of present governments and their workings. In this manner the volume discusses the governments of Italy, Switzerland, Austria-Hungary, the Low Countries, Scandinavia, and the Iberian states. Covering so wide a field and dealing with so great a body of facts, the treatise achieves effectiveness only through unusual clearness of aim and an admirable sense of proportion. Yet few works are more genuinely informing than such a one as this, when it is really, as in the present case, what it professes to be.

THE HAPPY WARRIOR. By A. S. M. HUTCHINSON. Boston: Little, Brown & Co., 1913.

It is of the manner that we are compelled to think first of all in reading A. S. M. Hutchinson's romance, *The Happy Warrior*, and this is almost a pity; just as we feel it a pity that in a story which owes its charm to essential truth of character and sentiment our attention should in the end be drawn too forcibly to a somewhat crude device of plot.

With respect to plot *The Happy Warrior* is in much the same case as Henry Sydnor Harrison's deservedly successful romance, *Queed*, which it surpasses in finish, though not in genuineness. To be sure, mystery does not, as in *Queed*, haunt us through the closing chapters of the story, a naïve specter of which nobody is afraid. But at the last we are unfortunately reminded that we have been reading a *novel*, a thing of calculation and premeditation, obeying material laws of structure—reminded, for throughout the greater part of the narrative we remain under the spell of a delightful illusion.

But it is of the manner that we think first. Mr. Hutchinson sets off in a tricky style. There are humor and philosophy in his opening discourse upon the element of hazard in human affairs, as illustrated by the story of a dog which bit a vicar and the surprising consequences that flowed from this injudicious and uncalled-for act. In this there is a not disagreeable flavor of the mock-epic. But the effect of it is to make us a little uneasy. Can it be possible, we ask ourselves, that the man will undertake to write a whole novel in this fashion? To write in a certain predetermined style, to express everything with graceful artificiality, to attain unity of effect in a difficult manner—all this is merely a matter of ingenuity, of virtuosity. And we do not want virtuosity; we are athirst for something real.